

Haftarah of Yom Kippur-Shacharit – Isaiah 57:14-58:14
chantable English version by Len Fellman

based on the translations of Aryeh Kaplan, the Stone Edition Tanach, I.W. Slotski, W. Gunther Plaut, and The Jersualem Bible
and modeled on the Hebrew recording by Moshe Haschel for ‘Navigating the Bible II’:

<http://bible.ort.org/books/haftarotd4.asp?action=displaypage&book=6&chapter=57&verse=14&portion=65>

57:14 And He will say: Open, open up, clear a path! Remove all the obstacles, from the way of My people.

15 [For indeed], thus speaks [the High and Lofty One], who lives forever, and Holy is His name: In a high and holy place I dwell, and with the contrite [and lowly of spirit], to revive the spirit of the humble, and to revive the heart of the contrite ones.

16 [For indeed], not forever will I contend, not forever be wrathful,

for the spirit before Me [would give way], the very souls that I have made.

17 [For the sin] [of his unjust gain], I was angry and I struck him, hid my face and was wroth,

but he went on waywardly in the path of his heart.

18 His ways I have seen: I will heal him. [I will guide him], [and reward] [with consolation]—him and his mourners.

19 I will create this fruit of the lips:

“Shalom, shalom, [to those far away] [and to those who are near],”—thus says the Lord—and I will heal him.

20 But the wicked are like the sea that is troubled,

because the stillness—it cannot attain, Cast up by the waters is mire and mud.

21 There is no peace, so says Adonai, for the wicked ones.

58:1 Cry out at full volume, [don't hold back]; like a shofar, lift up your voice.

Proclaim to My people their sins; to the house of Jacob their transgressions.

2 Yet Me, day by day they seek; for knowledge of My ways, they are longing. [Like a nation] that uprightly [wants to act], the law of its God not forsake—[they ask of Me] [the laws of justice]; to draw near to God, they are longing.

3 “Why have we fasted, [and You have not] seen it? Afflicted our souls, [and You take no] notice?”

[This is why]: In the day of your fast you seek your own pleasure, and all your workers you exploit.

4 [And because] with strife and contention you are fasting; to strike with a fist of wickedness.

You don't fast as befits the day: to make heard on high—your voices.

5 [Such as this], [could it be] the fast I have chosen? A day for a person to afflict his soul? To bow down, like a bulrush, [his head]; sackcloth and ashes lay down? Is this [what you call fasting], a day of favor [to the Lord]?

6 Is not this the fast [that I have chosen]? Break open the shackles of wickedness,

Undo the bonds of the crushed ones, let the oppressed go free, [and every yoke] break open.

7 Is it not to share with the hungry your bread; the poor and the outcast to bring to your house?

When you see the naked, you cover him: [from your own flesh], don't hide yourself.

8 Then [there will burst forth] like the dawn your light, [and your healing] will quickly spring forth.

Then will go [before you] your righteousness; the glory of God will be behind you.

9 Then you will call, and the Lord will answer. You will cry out; He will say, “*Hineni*” (Here I am).

If you remove from your midst: oppression, pointing of fingers, [speaking evil];

10 If you extend to the hungry your soul; the soul that is troubled, you satisfy,
then will shine—in the darkness—your light, and your shadows [will be like noonday].

11 He will guide you—Adonai—continually, and satisfy—in times of drought—your soul; to your bones give strength.
You shall be like a garden well-watered, like a spring of water, in which never fail the waters.

12 They will build, through you, the ruins of old; foundations of generations restore.
And you shall be called “repairer of the breach”, “restorer of paths, to dwell in”.

13 If you restrain, [due to the Sabbath], your feet, refrain from your pleasures, on the day [that is holy to Me],
and call the Sabbath day [a day of delight]; the holy time of God is honored, [and you honor it], [not doing] [your own thing],
not seeking pleasures, nor speaking idle words.

14 [Only then], you will delight in God. [I'll cause you to ride] on the heights of the earth.

[And I'll feed you] with the heritage of Jacob your father, [for indeed] [final melody:] the mouth of the Lord has spoken.

Len Fellman's English readings with tropes

The purpose of this project is to translate *THE SONG OF THE TORAH* into English.

I work by comparing as many as ten English translations of a *pasuk* and creating a cantillated English sentence that sounds as much as possible like the Hebrew. They follow the Hebrew as closely as possible, word for word and trope by trope. The English language has an amazing flexibility, making it possible to make the English word order match that of the Hebrew quite well, allowing for some “poetic licence”, and some willingness on the part of the listener to be “carried” by the melody more than by the English syntax. The translation needs to sound good when *chanted*, but not necessarily when *spoken or read*.

Unlike most translations, these “transtropilations” are not intended to be a substitute for the Hebrew. On the contrary, they are meant to provide a “window” into the Hebrew text and its musical expression. My ideal listener knows enough Hebrew and has enough interest to follow the Hebrew in a bilingual text while the *leyner* is chanting the English version, to bring the Hebrew text to life, both *verbally* and *musically*. For this purpose I use *exactly* the same tropes in the English as in the Hebrew (almost always on the corresponding English word).

The texts can be used to do **consecutive translation**, i.e. leyning a phrase in Hebrew, followed by the corresponding phrase sung in English. Some of my recordings demonstrate this. I do this frequently when leyning for groups that either know little Hebrew, or that don't have a *chumash* in front of them.

I favor literal translations (e.g. “cut a covenant”) to call attention to Hebrew idioms, and towards simpler (even if less accurate) words (e.g. Ex. 12:7 “beam above the door” rather than “lintel”) to be easier to follow. If my readings provoke a discussion of the Hebrew, I consider that as justification for using less-than-idiomatic English. I try to find just the right balance between “literalness” and “listenable-ness”. A primary goal is throwing light on the Hebrew syntax.

In order to adapt the trope symbols to a left-to-right language like English, I *reversed* the direction of the trope symbols:

mercha tipcha munach tevir mapakh or yetiv kadma or pashta geresh gershayim telisha katana telisha gedola

(Generally speaking the *conjunctive tropes* such as mercha, munach, mapakh, kadma, and telisha katana “lean toward” the words they “conjoin” to, while the *disjunctive tropes* such as tipcha, geresh, gershayim, and telisha gedola “lean away” from the words that follow, so as to create a sense of separation.)

The trope symbol is normally placed under the accented syllable, unless it is a *pre-positive* accent (telisha gedola, placed *at the beginning* of the word or phrase) or a *post-positive* one (telisha katana or pashta, placed *at the end* of the word or phrase).

The Hebrew text frequently puts a *makkeph* (which is like a hyphen) between words in order to treat them as a single word to be chanted. I use a different system for English: If an entire English phrase is to be chanted to a single trope melody, I place it between grey brackets, as in this phrase from the Book of Lamentations:

[clings to her skirts] 

The *leyner* is invited to fit this phrase to the *Eicha* “rivi'i” melody in whatever way seems most natural.

As a variant of the “grey bracket” device, I indicate pairs of tropes by “wrapping them around” the phrase which have the combined melody:

mercha/tipcha	kadma/geresh (or: azla, etc.)	mercha siluk
Renew our days	‘She weeps bitterly’.	a fire-offering to God

Again, the *leyner* should decide on the most natural way to fit the phrase to the combined trope melody.

I put words in gray which I consider essential but which don’t strictly match the Hebrew. I also “pad” some phrases with extra words in gray to fill out a musical phrase nicely. Different trope systems vary widely in the length of the musical phrase used, so the words in gray may or not be used depending on the leyner’s cantillation system. In particular, the tropes *telisha g’dola* (Q), *legarmeh*, *metigah-zakef*, and *pazer* vary widely in the musical phrases used for chanting. (And please indulge me in my whimsical treatments of *shalshelet*.)

“*Metigah-zakef*” is a special trope combination which can be recognized by a *kadma* and a *zakef katon* appearing on the same Hebrew word (again, a *makkeph* makes two words into one). (There are several examples in Genesis 18 & 19, beginning with 18:16). I indicate this by placing the corresponding English phrase in grey brackets:

[Take heed—take care for yourself] :

In some trope systems (viz. cantor Moshe Haschel in “Navigating the Bible II”) this is given a distinctive melody—I add extra syllables to fill out the musical phrase (as in “take care” in this example). Haschel’s system also chants the trope *munach* as *legarmeh* more often than other systems do.

I don’t write a single word of translation without first hearing the melody of the phrase in my mind, following one of two trope systems: The one by Portnoy and Wolff (*The Art of Cantillation*) or the one by Joshua R. Jacobson (*Chanting the Hebrew Bible*).

I transcribe the name יְהָוָה as YHWH (in small caps). I almost always chant this as *yud-hey-vav-hey*, which I have discovered fits marvelously into several of the trope melodies. But of course the leyner can choose to pronounce it as “God” or “Adonai”.

Warning on the Hebrew text: The text I use for the English trope system is from Aryeh Kaplan; the Hebrew text I display is from Wikisource. Occasionally (but rarely) a phrase will use different tropes in the two systems.

The English translations I mostly use (besides several scholarly commentaries) are the following:

Aryeh Kaplan, ‘The Living Torah’ (1981) (also my source for proper names & transliterations)

Richard Elliott Friedman, ‘The Bible With Sources Revealed’ (2003)

Everett Fox, ‘The Five Books of Moses’ (1997)

The Stone Edition ‘Tanach’ (1996)

JPS ‘Hebrew-English Tanach’, (2nd Ed. 2000), *along with Orlinsky, ‘Notes on the New Translation of the Torah’* (1969)

Robert Alter, ‘The Five Books of Moses’ (2004)

Commentaries in the ‘Anchor Bible’ series

Rotherham, The Emphasized Bible (1902)

The Jerusalem Bible (1966) (also my source for topic headings)

The New King James Bible (1982)